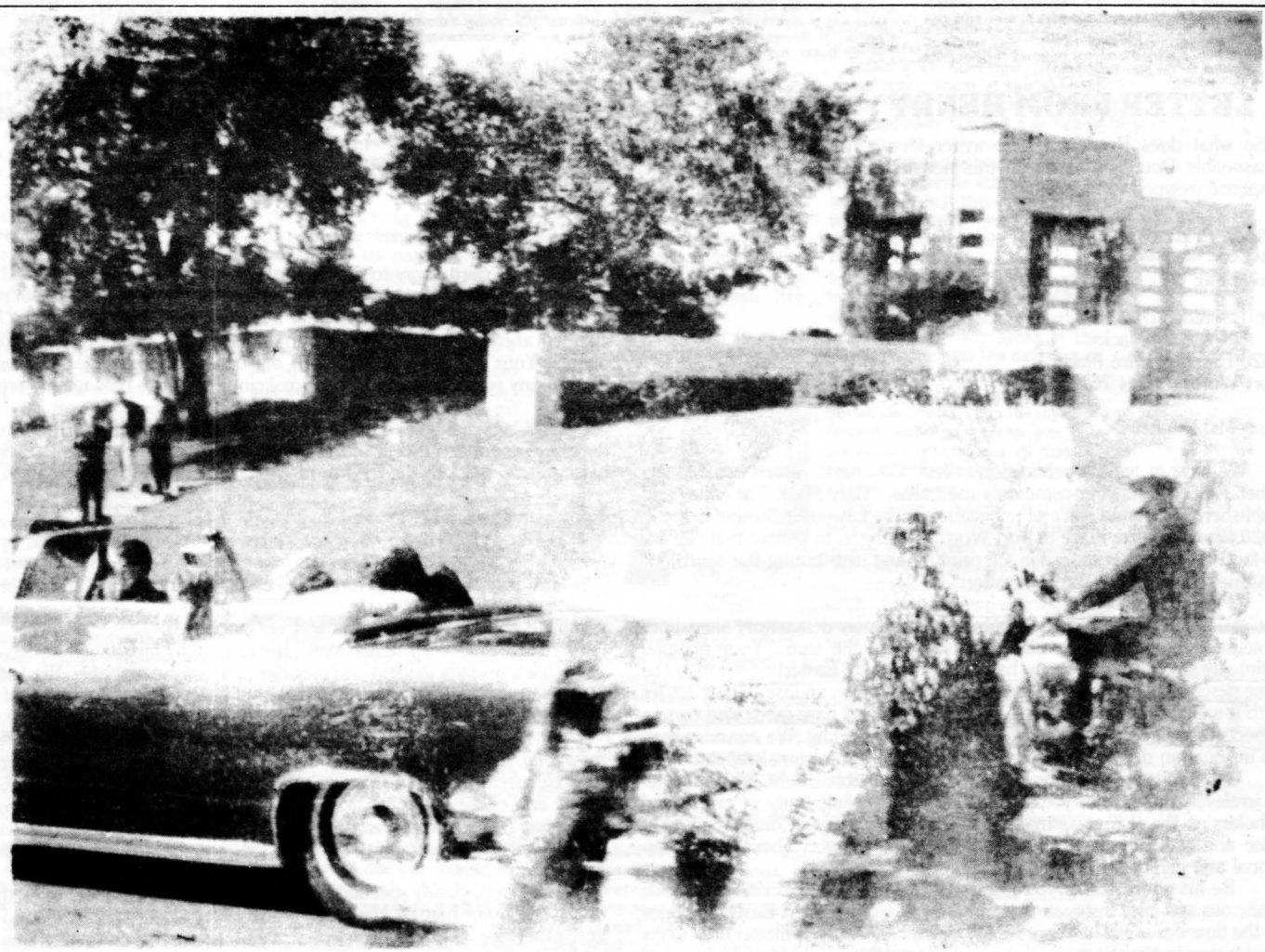
FINAL ISSUE

COVERUPS!

Number 28 | Gary Mack, Editor and Publisher | December 1986



Copyright 1963, 1986 by Mary Moorman. All rights reserved.

From the original Polaroid, this is the entire Mary Moorman photo of the Kennedy assassination. The area that has faded completely was covered by a thumb print minutes after the shooting. This version has been contrast-enhanced, for the original has lost fine detail and is now as light as the extreme right edge. Nevertheless, the original does confirm the "Badge Man" image and possibly those of other people nearby. Two recent attempts at computer enhancement of a different, clear copy have not yielded sharper images than those obtained photographically by Jack White. Still, the computer work continues.

Let's time-travel back to Dallas and save JFK

FWST 11-9-86

Reviewed by
JERRY FLEMMONS

A TIME TO REMEMBER
Fiction
Author: STANLEY SHAPIRO
Publisher: Random House
Price: $16.95

The Latin term *corpus vile* means "something felt to be of so little value that it may be experimented with or upon without concern for loss or damage." Poor John Kennedy. His legend has become a publishing *corpus vile*, a kind of post-mortem cottage industry for potboiling.

In death, JFK has found everlasting life as subject for investigative tales, both official and unofficial, speculative conspiratorial theories, serious history, factual docudramas, fictional movies-of-the-week and now this, rising from the genre of pulpy science fantasy.

The story is this: Man in 1985 time-travels to 1963 to save JFK from assassination. Seems simple enough and curiously similar to the plot mechanics of *Back to the Future* and *Peggy Sue Got Married*. Author Shapiro, coincidentally, is a movie scriptwriter by trade.

This 191-page novel is more complicated than the above one-sentence synopsis suggest. David meets Laura. Love. Laura, a public TV talk show hostess, interviews scientist who has invented an untested time-travel machine. David is haunted by the death of an older brother, Chris, who was killed in Vietnam. JFK would not have gotten the United States into a Southeast Asian war. Ergo, if JFK had not been assassinated, Chris still would be alive.

David talks scientist into sending him back to Nov. 22, 1963, to save JFK in Dallas. But David arrives on the roof of the Texas Schoolbook Depository after Lee Harvey Oswald fires the fatal three shots. David fights with Oswald, shoots him in the leg. Police arrive. David is blamed for killing JFK (Oswald becomes a hero). David eventually is shot by Jack Ruby, which should have ended the book on Page 65, but this is, remember, fantasy.

So, scientist sends Laura to Dallas on Nov. 21, 1963. She can alert police to Oswald's intentions, be on the roof when David arrives and both can return to the future. She gets there in time to be hit by a Buick and hospitalized. The only answer is to find scientist, who now is 22 years younger and unknowing that he is to invent a time ma-

chine. Several pages later David and Laura and scientist meet. Everybody (including, at one point, a 1963 teen-ager who wanders by) travels back and forth in the time warp — the time dimension may have a revolving door.

After a confrontation with President Lyndon Johnson and another quick time leap, David and Laura get things straightened out by killing Oswald as he leaves home that fateful morning. JFK lives. The couple opt to remain in 1963 (in 1964 they have a child who was conceived in 1985, and therefore is old enough to vote when born). They meet Chris and make Houston their home. There is no Vietnam war, and JFK lives to a happy old age as a world statesman.

And that's the latest JFK fantasy saga. Watch soon for the new Marvel Comics series and the JFK Saturday morning cartoon.

(Travel editor Jerry Flemmo is reported the Kennedy assassination for the *Star-Telegram*.)

DEATHS ELSEWHERE

DTH 12-1-86

GARY ALLEN, 50, an author whose books "None Dare Call It Conspiracy" and "Tax Target: Washington" articulated conservative goals for the past two decades, died Saturday of a liver ailment in Long Beach, Calif. Allen's most popular book, "None Dare Call It Conspiracy," expounded the theory that international banking and politics control domestic decisions. He was a contributing editor to the Conservative Digest and the John Birch Society's American Opinion magazine. Allen also was a speech writer for former Alabama Gov. George Wallace and an adviser to Dallas millionaire Nelson Bunker Hunt.

DTH 11-25-86

WILLIAM BRADFORD HUIE, 76, an author who wrote books about violence in the civil rights movement in the South, died Saturday in Guntersville, Ala. He wrote such civil rights books as "The Klansman," "Three Lives For Mississippi" and "He Slew The Dreamer," a biography of Martin Luther King Jr.'s convicted assassin, James Earl Ray. He also wrote two books that were later made into successful films or television movies, "The Execution of Private Slovik," about the last U.S. soldier executed for desertion, and "The Americanization of Emily."

FWST 12-3-86

Dr. Theodore Curphey

PASADENA, Calif. — Dr. Theodore Curphey, the pathologist who became Los Angeles County's first medical examiner and presided over the inquiry into Marilyn Monroe's death, died Thursday. He was 89.

A LETTER FROM HENRY

by Gary Mack

So what does Readers Digest writer Henry Hurt have to say about Reasonable Doubt criticisms in this newsletter? Here is his only public response (retyped for space):

HENRY C. HURT, JR.
CHATHAM, VIRGINIA 24531

November 26, 1986

Mr. Lawrence Dunkel
A/K/A Gary Mack
4620 Brandingshire Place
Fort Worth, Texas 76133

Dear Mr. Dunkel:

We have in hand a publication called "Coverups!" which is dated October 1986. It lists your commonly used alias, "Gary Mack," as editor and publisher. The stated place of publication is the Lawrence Dunkel home at 4620 Brandingshire Place in Fort Worth, leading us to believe that you are in fact the person responsible for printing and distributing the scurrilous material contained in the publication.

Please be advised that you have seriously defamed my personal and professional integrity by promulgating an extremely defamatory allegation. You have done so with reckless disregard for the truth. Your material pointedly suggests that I may have known Robert Easterling prior to the time described in my book, Reasonable Doubt. Such an insinuation carries with it a clear implication that I might in some way have fabricated certain aspects of my book, perhaps in cahoots with Easterling. We consider such an insinuation defamatory to my character and professional reputation.

While your opinions about my book, Reasonable Doubt, are completely irrelevant in view of your reputation in the community of critics and scholars on the JFK assassination, I will not tolerate your dissemination of false and scurrilous allegations masquerading as facts about my professional and personal integrity.

Be on notice that if you again publish or in any other way issue the malicious and false insinuation that I even heard of Robert Easterling prior to the time described in Reasonable Doubt, I will turn the matter over to my libel lawyer in New York. You obviously do not have a shred of professional integrity, given your publication of such scurrilous material without first checking with me to see whether it is true--or at least to seek my side of the matter. I realize from the "quality" of your work that you are astonishingly ignorant of (or indifferent to) basic publishing standards, as well as normal standards of journalistic courtesy. Therefore, let me reiterate that you are hereby informed that the insinuation noted above is false, scurrilous and defamatory. If you repeat your libel against me, you should be prepared to defend your reckless allegations in court.

Usually, under circumstances such as this, the party who has been defamed and libeled in so serious a manner requests that a retraction and apology be made by the person who has committed the defamation. In this case, I am going to be very forthright by saying something that my libel lawyer tells me I should not say, for it could possibly detract slightly from our case if we have to summon you into federal civil court there in Texas. Your reputation is such that I seriously doubt that anyone pays much attention to anything you print in your sheet, even though I understand that you send it out hither and yonder to anyone you can think of. So I am not going to ask for a retraction from you, thereby conceding that damages, while extremely painful and humiliating at this time, could be far worse. (I doubt you would be prudent enough to print this letter anyway, inasmuch as you have never once sought my side of matters in any of the nonsense you've printed about my book.)

However, we are putting you on clear warning of the firm actions that will be taken if you repeat your defamatory insinuations, or if you publish anything else derogatory to my personal or professional reputation. If you repeat this reckless disregard for my personal and professional reputation, we will unavoidably assume that your intent is malicious and that you have charged ahead despite being fully informed of our position in this grave matter. Your continued publication of such serious charges will signify beyond any reasonable doubt your malicious intent to damage my reputation.

I will be sending a copy of this letter to all people who mention to me they have heard about your scurrilous allegations, and to others for whom I have great respect in the field of research into the JFK assassination.

Yours truly,
Henry Hurt.

Weird, isn't it. This was Hurt's opportunity to correct any factual errors, disagree with interpretations or criticize points of view; instead, he chose to complain about something that was **not** published.

After revealing, for the first time, Hurt's lengthy Mississippi background as both a university student and reporter at a major newspaper, the Jackson Daily News (whose reporters often covered Easterling's home town of Hattiesburg), Johann Rush wrote:

"It occurs to me that since Easterling has been telling his bizarre story for a long, long time, Hurt could have learned of it many years ago and just recently decided to use it; or, Easterling may have remembered Hurt's byline and chose to tell his story to a former Mississippian. It is intriguing that while Hurt claims to have never heard of Easterling prior to September 1981, he avoided mentioning the years when he and Cowboy Bob lived only 90 miles apart."

Rush's point, clearly speculation, was simply that Hurt could have known of the story, not that he knew Easterling; if there were any reason to suggest otherwise, the sentence would have been worded appropriately. As such, there was no defamation, no insinuation, and no "scurrilous" material—and there will be no retraction or apology. (Interestingly, Hurt has not complained to Rush about his articles.)

Hurt's other gripes are just as easily dismissed. My professional name, or "pen name" in the writers' trade, originated in 1972 during my 22 years as a broadcast announcer. My legal name has never been a secret in the research community and has been published by Penn Jones and G. Robert Blakey (misspelled as I pointed out in an earlier Coverups!). My address is the same one Hurt visited for several hours in 1983 when this newsletter was in its second year.

As for my reputation, I will match it with his anywhere, any time, in court or out, for I have yet to learn of one researcher who agrees Easterling's story is believable, or even partially true. My point is simply that the credibility of Hurt's book is directly linked to his belief that Easterling's story is worthy of investigation.

Coverups! is not sent "out hither and yonder (sic) to anyone you can think of"; only one or two unsolicited copies are routinely distributed. Of the two October mailings, the first went to Henry Hurt, whose subscription had expired with the previous issue. Indeed, Hurt subscribed to this newsletter beginning with the second issue, and he renewed in July 1984.

At no time did he express any dissatisfaction with the contents (and we had several telephone conversations as recently as December 1985 or January 1986.) Hurt even instructed his publisher (Holt, Rinehart and Winston, a CBS subsidiary at that time) to send me a complimentary copy of Reasonable Doubt for review.

Hurt has been asked, on several occasions, to respond to the critical material in this newsletter. Through a mutual friend he was told of three things: my negative reaction to his book, my forthcoming highly critical review, and my offer to consider publishing his response. There was no answer.

After the review appeared, in issue 25, Hurt reportedly drafted a lengthy response but declined to send it; instead, he wrote at least one researcher that it does not matter to him what I think about Reasonable Doubt. To another he wrote he was not troubled by criticism of his handling of the Easterling story. Both publicly and privately Hurt has welcomed responsible criticism of his Easterling chapter, and that's exactly what he got from this researcher and a professional television news reporter in Easterling's home town.

Part one of Johann Rush's expose appeared in issue 26, along with my own paraphrasing of additional information (Rush approved the final draft.) At the very end of the article I added "*"Based on the evidence Rush has supplied...this researcher is comfortable with the work he is doing; any who disagree may respond."*

The comment was addressed to everyone, including Henry Hurt, and again he chose not to respond. Shortly thereafter, I again told a mutual friend that Hurt was welcome to reply. I have no reason to doubt the message was passed along, yet Hurt did not answer.

With the publication of part 2 of Rush's research, Hurt was pointedly asked to produce the 1963 New Orleans telephone book that lists both J. D. Ward and Captain J. D. Ward. He has not done so, nor has he offered an explanation for the phony story. Missing, too, is any objection to, or disagreement with, any part of Rush's material.

As a responsible journalist, I demanded corroboration for Rush's most serious charges before agreeing to publish his research. He supplied both audio and video tapes, photographs, and photocopies. Much of this material was shown to Texas researchers on the evening of the last assassination anniversary. It included Rush's two-part report on Reasonable Doubt that aired on WDAM-TV in Hattiesburg last spring, reports that featured excerpts of interviews with Easterling, local sheriff Gene Walters, and New Orleans library official Collin Hamer.

Rush also provided video tape of the pumper fire truck that responded to the "diversionary fire" and the firefighters gave an on-camera demonstration of how they would unroll the hose and put out a small fire with the truck's own water supply. There was video tape of the 1963 New Orleans telephone directory showing no listing for Captain Ward, and video of Rush's entire Easterling TV interview on the grounds of the Mississippi state mental hospital.

Our group of about 25 roared with laughter at the ludicrous and pathetic Robert Easterling, a man very different from the 1963 conspirator described by Hurt. As the tape ended, and the laughter subsided, researcher Mary Ferrell jumped to her feet and emphatically stated she had told Hurt not to print a word of Easterling's story because it probably wasn't true and no one would believe it anyway!

Is that the real reason Reader's Digest declined to publish Reasonable Doubt even though, according to figures obtained by a book distributor (Ingram), it had paid Hurt a $500,000 advance?

To my way of thinking, Henry Hurt has done a tremendous disservice to this case and the critical community. His book is filled with page after page of confused, confusing and incomplete explanations of many crucial events. One of the simplest examples is that of Dallas Police Officer Joe Smith, one of the first cops to reach the grassy knoll.

As researchers know, Smith pulled his gun on a man who identified himself as Secret Service, even though no agents were on the ground at any time. Smith let the man go and later described the event to the Warren Commission. Hurt correctly summarized Smith's story and added, without any further explanation, that the "agent" was an imposter (see pages 110, 111 and 113).

We know the guy was an imposter, but general readers do not. Hurt left them puzzled about *why* he was an imposter when other seemingly logical explanations are possible. Most readers probably suspect Smith was mistaken or that the "imposter" had a legitimate reason to have Secret Service ID that Hurt didn't know about.

The real importance of this episode, which Hurt completely missed, is its direct and absolute proof of conspiracy, for the "agent" has never come forward, has never filed a report, and his supervisor (if he was legitimate) never acknowledged his existence. One would think that if such an innocent person existed, one with ties to some branch of law enforcement, the US Government would have produced him a long time ago to say "I was there and there was no gunman."

Hurt bungled his way through many other areas, but he may have sent one clear message to book publishers—that the critical community supported his research into the Kennedy assassination and helped legitimize the Robert Easterling/pro-Castro stories. Our names are in the Acknowledgments, and our achievements are liberally tossed throughout the pages. This researcher/editor is embarrassed to have played even a small role in Reasonable Doubt; hopefully, researchers will be more cautious in the future.

Sunday, September 21, 1986 **1986 Fort Worth Star-Telegram** Dallas Times Herald (combined)

Book digs into 1960s investigation of Reagan

Associated Press

WASHINGTON — Ronald Reagan was investigated, and ultimately cleared, in a federal criminal investigation in the 1960s into suspected payoffs from MCA, the Hollywood entertainment conglomerate, to Reagan and other officers of the Screen Actors Guild, according to a new book.

As part of the investigation, Reagan's tax returns from 1952 to 1955 were subpoenaed by the antitrust division of the Justice Department under Attorney General Robert Kennedy, author Dan Moldea says in *Dark Victory: Ronald Reagan, MCA and the Mob.*

The Justice Department sought Reagan's tax returns the week after the actor spent the afternoon of Feb. 5, 1962, testifying before a federal grand jury empaneled to investigate the suspected payoffs and any other possible criminal activity involving MCA, Moldea says. Portions of the book are based on 6,000 pages of Justice Department documents obtained 2½ years ago by the entertainment industry publication *Variety*, which ran an extensive but largely unnoticed story on the investigation.

The grand jury was part of an investigation conducted by the Justice Department of alleged monopolistic practices in the entertainment industry by MCA, which was the largest talent agency in Hollywood.

Reagan's grand jury testimony, reprinted in the book, discloses that the actor repeatedly said he could not recall details of a waiver the Screen Actors Guild granted MCA in 1952, which allowed the agency to engage in unlimited production of television shows. MCA was the only Hollywood talent agency ever given such a blanket exemption by the union.

The waiver meant that MCA was acting as both the employer of actors and their agent, supposed to negotiate the best possible terms for them.

At the time the union granted the waiver, Reagan was the guild's president and MCA was his agent. Asked during his grand jury appearance whether he had ever discussed the waiver with MCA executive Lew Wasserman, Reagan said he might have mentioned it on social occasions, but that he couldn't recall.

Deputy press secretary Peter Roussel said that the White House had no comment.

Calls placed Friday to Wasserman's Universal City office were referred to Harold Haas, MCA vice president and treasurer.

"Mr. Wasserman doesn't do interviews," said Wasserman's secretary, Betty Brighthop.

Haas said he hadn't seen the book and, "We wouldn't want to comment."

A memo by the head Department investigator written the week after Reagan's grand jury appearance says that "we have ... taken steps to obtain income tax returns of ... Reagan" and seven other Screen Actors Guild officers whose talent agent was MCA.

The income tax returns, the memo says, were to be one aspect in "further development of the 'payola' aspect" of the investigation.

As part of its investigation, the antitrust division conducted exhaustive interviews with dozens of entertainment industry sources.

One source, according to the Justice Department case file, said, "the only effect of the blanket waiver to MCA alone was to give MCA the dominant part in ... television production. It did not increase television production — it merely assured MCA a larger share of whatever television film production there was to be." The names of the sources were blacked out when the Justice Department supplied the documents under the Freedom of Information Act.

Reagan told the grand jurors the waiver was given to MCA to stimulate employment in the TV industry. Employment was down at the time in motion pictures.

There was no comment on the book from the Screen Actors Guild.

"I'm quite sure no one here has read the book yet, but we are looking forward to reading it," actors guild spokesman Mark Locher said.

Reagan was president of the guild from 1947 to 1952 and again from 1959 to 1960.

Reagan was president of the guild from 1947 to 1952 and again from 1959 to 1960.

"It is true that the guild granted a unique waiver to MCA," Locher said.

In his 1965 autobiography, Reagan supplied few details about his grand jury appearance, except to say that he "had spent a long, unhappy afternoon being interrogated by a federal lawyer who'd seen too many Perry Masons."

With Reagan's first tour as SAG president at an end in the early 1950s and his film career in decline, MCA arranged jobs for him in Las Vegas and in television. Reaga was paid more than $100,000 a year as th host, program supervisor and occasion star of *GE Theater*, the flagship program c MCA's new entry into the television produc tion business.

The source told Posner that "Reagan ma have been given the role of host, a mo desirable plum, in *GE Theater* in return fo having lent his good offices to see that MC got the blanket waiver."

"Although it may never be proven th Reagan or any other SAG official push through the SAG special arrangement wi MCA and then received a suitcase fille with cash, it is clear that, within months the deal, Reagan benefited personall financially, professionally and political from his relationship with MCA," says Mo dea's book.

"MCA helped to make its client, act Ronald Reagan, a multimillionaire; and th favors that were returned by Reagan . have helped to transform MCA into a billio dollar empire and the most powerful for in the entertainment world today," th book says.

No criminal charges were brougl against anyone in the yearlong antitru investigation of MCA, but the federal go ernment did break up the corporation, for ing it to choose between movie and TV pr duction or its talent agency. Th corporation closed down its talent agenc and expanded the much more lucrative pr duction end of its business.

The dark victory of Reagan and MCA

DARK VICTORY: Ronald Reagan, MCA, and the Mob
By Dan E. Moldea (Viking, $18.95)

By Lee Milazzo

How important is MCA in show business? "They own it," says Jerry Lewis, expressing an opinion held by almost everyone in the business. Still, if that were the only theme of Dan E. Moldea's *Dark Victory*, his new book would be interesting and entertaining, though only mildly controversial.

But Moldea's exhaustive expose of MCA, known as "the Octopus" in Hollywood, is one of the most explosive books of the decade, for here the author of *The Hoffa Wars* traces the history of this immensely powerful conglomerate and sets out to prove: that organized crime has long infiltrated Hollywood, with the approval of many major studios and executives; that MCA has always been notorious for its unfair, often illegal tactics; that Ronald Reagan has enjoyed a highly profitable relationship with MCA for several decades; that this relationship began to flourish when Reagan sold out his union, the Screen Actors Guild, to give MCA a unique and unfair advantage in the production of television programs; that, in return, MCA made huge real estate deals during the 1960s that gave Reagan his personal fortune; and that MCA continues to play a key role in Reagan's career today.

Obviously, such accusations are not to be made lightly. Moldea presents an overwhelming amount of information, including the first publication of Reagan's secret testimony before a federal grand jury investigating MCA in 1962. That probe focused on "Reagan's possible role in a suspected conspiracy between MCA and the actors' union" and the "decisions made by SAG while under Reagan's leadership that became 'the central fact of MCA's whole rise to power.'"

MCA was founded in 1924 by Jules Stein, who reportedly paid off union leader Jaems C. Petrillo to gain favors for his band-booking company. Stein took in Taft Schreiber, Sonny Werblin, and Lew Wasserman as his chief aides. One of their key associates was lawyer Sidney Korshak (described by government authorities as the Chicago Mafia's liaison with the movie industry), who became one of the most powerful men in the entertainment industry and in California politics.

Ronald Reagan, circa 1950

In 1952, Reagan, as president of the actors guild, engineered a "blanket waiver" exempting MCA from guild rules that prohibited a talent agency from also engaging in film production, thereby allowing the company to offer jobs to the actors it represented. No other company was given this advantage, and MCA's income rose from $8 million in 1954 to $49 million in 1957. In return, Moldea alleges, MCA gave the fading Reagan jobs when no one else would, first as the emcee of a revue in Las Vegas, then as host of *GE Theater*.

Despite the fact that Reagan had been producing shows for GE, a direct violation of actors guild bylaws, he led the union in its strike against the studios in 1959. The eventual settlement, which Reagan negotiated with the help of Korshak, was so unsatisfactory — it required actors to forfeit all claims to residuals for TV showings of movies prior to 1960 — that it was called "The Great Giveaway." Even Bob Hope, no flaming radical, was deeply disturbed by the agreement.

Because of this settlement, and because of other serious charges against MCA, President John Kennedy and Attorney General Robert Kennedy began a concentrated probe of the company's affairs. (It was during this investigation that Reagan testified and, according to Moldea "displayed a remarkable loss of memory while on the witness stand.") Reagan has admitted that the government's breakup of MCA — it simply had to choose between being a talent agency and a production company, an easy decision — was a key factor in his decision to enter politics. His mentors were MCA founder Stein and aide Schreiber, plus many of lawyer Korshak's friends, who made Reagan a multimillionaire overnight. Then, Moldea claims that as governor "Reagan made executive decisions that were greatly beneficial to MCA and other corporations with motion picture studio interests."

Moldea also traces the connections between Korshak and Nevada Sen. Paul Laxalt, who ran Reagan's presidential campaigns in 1976 and 1980. Most seriously, says Moldea, "During the presidential campaign, Reagan met privately with known associates of organized crime and appointed others to his personal campaign staff. Several of these people were later given high positions in the Reagan administration after his election."

Many readers will applaud Moldea for ferreting out these facts. Others will condemn him for his conclusions. But all should read *Dark Victory*.

Lee Milazzo is book critic of The Dallas Morning News.

Sunday, October 12, 1986 The Dallas Morning News

DTH 12-22-86 (edited)

Here goes Geraldo again

Renegade TV journalist Geraldo Rivera is back with plans to ressurect the ABC investigation into the death of Marilyn Monroe that led to his resignation from "20/20" last year.

RON BOYD

After the ratings success of his recent "American Vice: The Doping of a Nation," Rivera says he'd like to reopen his Monroe investigation as one of his three independent news specials scheduled next year for Tribune Entertainment.

The "20/20" report linked President Kennedy and his brother Robert with the actress and possibly with her death. The report was quashed by ABC news chief Roone Arledge as a sloppy piece of journalism. Rivera quit in protest and was soon followed by the investigation's producer Stanhope Gould and "20/20" reporter Sylvia Chase, who also worked on the story.

"I'm definitely considering it [the Monroe investigation]," Rivera told USA Today, "And I'd like to do it in conjunction with Sylvia Chase. It would be poetic justice."

Rivera's upcoming specials will be in April, August and December. In addition to Monroe, Rivera says he is considering programs on the mob and a live broadcast from Death Row.

FWST 11-7-86

Watergate burglar gets agent's help

Knight-Ridder News Service

MIAMI — A federal agent's testimony has convinced a jury that Watergate burglar Frank Sturgis was working for the government when police arrested him in Miami last June on charges of dealing in stolen property.

The six jurors on Thursday acquitted Sturgis, 62, after deliberating for 3½ hours.

"We did believe he was working with Customs at the time," said juror Theresa Noll. "We found the agent's credibility to be high and came to the conclusion that Sturgis was working for Customs."

Sturgis, teary-eyed, shook the jurors' hands as they left the courtroom of Circuit Judge Mario Goderich.

Metro-Dade County police arrested Sturgis on June 18 after he accepted four gold Rolex watches from a man he thought was a big-time drug dealer.

The dealer was really undercover officer Kennedy Rosario, who pretended he needed Sturgis' "high-level" contacts to get a drug-ring chemist released from prison.

Rosario wore a hidden transmitter, and the jury heard about eight hours of taped conversations between the bogus drug merchant and Sturgis.

London Daily Telegraph 10-86

Ex-CIA officer wins libel award

Mr David Phillips, a former top-ranking CIA officer, is to receive "substantial" undisclosed libel damages from the Observer for suggesting that he was involved in a conspiracy concerning President Kennedy's assassination and the supression of evidence.

The newspaper, in a statement made yesterday in settlement of Phillils's High Court libel action, unreservedly apologised for the distress caused to him and fully accepted that Mr phillips was in no way involved in the assassination. The allegation was contained in two extracts from Anthony Summers' book "Conspiracy," published by the Observer in May, 1980.

Not a court award

Summers' book does not imply that David Phillips was involved in the Kennedy assassination, only that he may have used the name Maurice Bishop, who allegedly had a pre-assassination associati with Oswald. The Observer articles were apparen rewrites, for Summers has never been sued by Phillips (to my knowledge). Has Phillips or the CIA ever produced evidence indicating he could not have been in Dallas in late summer 1963?

DMN 11-5-86

Pennsylvania

Sen. Arlen Specter, a Republican moderate who has often been at odds with the White House, won a second term by defeating former Democratic Rep. Bob Edgar.

Specter served on the Warren Commission and invented the single bullet theory; Edgar was on the HSCA's Martin Luther King subcommittee.

FWST 12-15-86

Court upholds demotion

The demotion of Dr. Thomas Noguchi, the former Los Angeles County chief medical examiner known as the "coroner to the stars," was upheld by an appeals court that said the ouster was justified.

"There were management audits in 1976 and 1982 along with an independent audit by the grand jury in 1982 in which Dr. Noguchi failed to pass muster," the state Court of Appeal said Friday.

Noguchi is "an outstanding pathologist and forensic scientist" but "he lacks the managerial skills and administrative ability to run the coroner's office," the panel said.

The Board of Supervisors demoted Noguchi in 1982 after 14 years in the medical examiner's job, during which he helped investigate the deaths of many stars. The board said he mismanaged the department and used his office to promote himself in his outside activities.

Former stripper says Ruby was a gem of a guy

By Tom Boone DTH 11-29-86

OF THE TIMES HERALD STAFF

Her hair is still blond and her skin still smooth, but her features have hardened some and the waistline isn't what it was. But then Shari Angel, Dallas' one-time answer to Gypsy Rose Lee, doesn't take it off for money and applause anymore.

The former stripper is 52. She has found her way out of the bottle, and along the way she discovered Jesus and a sense of love, happiness and stability she hasn't experienced in a long time. She bears no grudges against the people who did her wrong.

And all she wants right now is to set the record straight about her old and dear friend and former employer, the former Dallas nightclub owner, the man who shot Lee Harvey Oswald on national television, the late Jack Ruby.

"I want to get together some money and have a medal or a monument or something for Jack," she says. "He was a wonderful man."

And as part of her memorial, she wants to write a book about Ruby, a book that will show what he was really like, not how the public remembers him, she says. She is now working with a possible publisher. To help gather information for the book, she is trying to contact all the exotic dancers who performed with her at one of Ruby's downtown clubs, the Carousel Club in 1963, the year Oswald allegedly killed Jack Kennedy and Ruby killed Oswald.

The friends she's hunting for are those she worked and socialized with seven nights a week, three shows per night: Tammy True, Kathy Kay, Peggy Steele. Shari herself was a star, pulling down $200 a week for in-town work and $450 a week on the road. A publicity brochure described her this way:

> "Dallas' own Gypsy — See Sex Sational Shari doing her rendition of dances from the popular movie 'Gypsy' with exquisite gowns and exciting music."

The strip shows were pretty tame by today's standards. "My G-string was more like a bikini bathing suit," Shari says now.

"There was a law then that you couldn't touch yourself with your hands when you danced." And becausethere usually were cops in the audience every night, she says, the girls were careful to abide by the law.

Shari's real name is Bobbie Louise Meserole ("Pixie Lynn gimme that name, Shari Angel, and everybody liked it"), and she was born in East Dallas. She attended Ursuline Academy through the seventh grade, which is as much schooling as she could stand. She dropped out and worked at odd jobs until she landed her first dancing job at age 24 at the Theatre Lounge, Dallas' premier nightclub.

She also was a headliner at the old Colony Club before she hooked up with Ruby.

Ruby was kind of a mother hen to the girls in his clubs, and he frequently went out to dinner with them after closing time, Shari Angel recalls. Then maybe they'd all go bowling. "He was always so nice to the girls," she says, and she bristles at the suggestion — made by one potential book publisher — that Ruby ran a string of prostitutes from his clubs.

For 12 years, Shari says, she flew pretty high. She wore $1,000 costumes that she paid for, and she always had plenty of money, enough to bring up 10 brothers and sisters all by herself. She married the Carousel Club's master of ceremonies, Wally Weston, a stand-up comic. She misses him now. "He died of lung cancer down in Florida," she says.

Since she left the club work behind, life's runway has been tough. For a time she was a nurse in the pediatrics ward at Parkland Hospital. There are gaps in her recollections at the points where there are people and events she prefers not to discuss. She mentions psychiatric treatment and the doctor who believed her life was worth saving. Alcoholics Anonymous and her newfound religious faith helped bring her out of a years-long alcoholic haze.

But no matter which way conversation takes her, she always returns to Jack Ruby.

"You know," she said, "I've seen him hit a man — I mean a real hard shot, bam — and then pick him up and feed him for a week. He was big-hearted. He really wanted to make it big, but he never did. He was really just a big ol' kid.

"If I could just get a monument to him, then maybe we could finally lay him to rest."

(Oswald's family might not contribute. Shari says admitted Babushka lady Beverly Oliver was not an assassination witness and agrees she would have told one or more of the other girls if she had seen it. Her information that Wally Weston is dead was not correct - anyone know his whereabouts?)

The Dallas Morning News Wednesday, October 1, 1986

Lawyers in Oswald 'trial' spar

'Jury' to decide Kennedy case

By Ed Bark
Television Critic of The News

They chided each other in the manner of two heavyweight boxers stoking up interest in their upcoming title fight.

Prosecutor Vincent Bugliosi, who put the Manson family behind bars, will be trying to incarcerate a phantom Lee Harvey Oswald. Defense attorney Gerry Spence, winner of a posthumous judgment for Karen Silkwood against the Kerr-McGee Corp., is charged with proving that Oswald was not the sole assassin of President John F. Kennedy, who died in Dallas on Nov. 22, 1963.

The attorneys clashed Tuesday at the former Texas School Book Depository building — now the Dallas County Administration Building — during a news conference to promote the Showtime cable network's production of *On Trial: Lee Harvey Oswald*.

The 5½-hour courtroom confrontation, billed as "the trial that Jack Ruby's bullet prevented from happening," was taped July 23-25 in London and is scheduled to be telecast Nov. 21-22.

Co-stars of the program, hosted by former NBC newsman Edwin Newman, are real-life witnesses to the assassination and events connected to it. They testified before a Dallas jury and U.S. District Judge Lucius Bunton, who is based in Midland.

None of the parties knows the outcome of the sealed verdict, but Bugliosi contends that Spence already is trying to sell the notion that his "client" can't hope to get a fair trial from a Dallas jury.

"I think he senses that the jury did not buy some of the moonshine that he was dishing out," Bugliosi said from the chambers of the Dallas County Commissioners Court.

Spence recounted an experience he had during his return trip from London through customs at Dallas/Fort Worth International Airport. Customs workers became "ominously silent," he said, when they learned he had been "defending" Oswald. Then one worker supposedly told him, "I hope, Mr. Spence, that nobody ever assassinates you."

Spence, who resides in Jackson Hole, Wyo., has long blond hair and wore a buckskin jacket, blue jeans, cowboy boots and a black, Western-cut shirt. The balding Bugliosi was his antithesis in a navy blue, three-piece, pinstriped suit, white shirt and red tie.

The Dallas County clerk's office assisted in the production by providing the names of 80 potential jurors, said Showtime's director of program development, Harry Chandler. A marketing firm chose the final 12, he said.

Bugliosi and Spence called 22 witnesses to testify. Oswald's widow, Marina Oswald Porter, declined to participate.

The complete edition of *On Trial: Lee Harvey Oswald* will be donated to a planned Kennedy museum to be housed in the former depository

The Dallas Morning News: Ken Geiger

Defense attorney Gerry Spence (left) and prosecutor Vincent Bugliosi examine the sixth-floor window in the Dallas County Administration Building — formerly the Texas School Book Depository — from which authorities believe Lee Harvey Oswald assassinated President Kennedy on Nov. 22, 1963.

"The Trial" of Lee Harvey Oswald

NOVEMBER 16, 1986 DALLAS LIFE MAGAZINE

Backstage in London with 12 Dallas jurors, two celebrity lawyers and one judge

By Bill Bancroft

JURY FOREMAN JACK MORGAN STOOD UP to answer the all-important question. Had the jury reached a verdict in the case of the United States vs. Lee Harvey Oswald?

Morgan, a portly Dallas printing machinery salesman, solemnly handed over a piece of paper. The clerk showed it to the judge and then turned to face the attorneys.

"We find the defendant, Lee Harvey Oswald, not guilty," he read.

Courtroom spectators erupted in emotional clapping and cheering. Hearing the reaction behind him, prosecutor Vincent Bugliosi, famous for successfully prosecuting Charles Manson, leapt to his feet, screaming in protest at Judge Lucius Bunton of Midland. "Sickos," he said loudly, looking at the spectators. "You're sick."

Through it all, the television cameras kept filming.

Next Friday, the American public will see for itself just how London Weekend Television, a British production company, chose to handle the trial of the accused killer of President John F. Kennedy. What viewers will see is five-and-a-half hours of a trial, conducted without a script, stretched over two evenings (Nov. 21 and 22 on cable's *Showtime* channel). The show's attorneys, judge and jurors are "real." The verdict is a secret (both guilty and not guilty endings were filmed).

But there is much more to the "trial" of Lee Harvey Oswald; it is a behind-the-scenes story of how television make-believe collided with courtroom reality.

IN THE 23 YEARS SINCE KENNEDY WAS ASSASSINated in Dallas, only ABC has attempted anything similar to the London project, and that piece involved actors who followed a script. For *On Trial: Lee Harvey Oswald*, British producers Richard Drewett and Mark Redhead were determined to work without a script and use as many real characters as possible: real lawyers, a real judge, actual witnesses and experts, and a jury selected in Dallas from the federal court juror rolls. The actual setting was London — with three days of filming during the week of Prince Andrew's wedding — but almost everything else was pure Dallas, right down to the replica of a federal district courtroom on the 14th floor of the Earl Cabell Federal Building in downtown Dallas.

Planning for the trial began in fall 1984. It was not an easy project to put together, especially considering that what might have taken three months was going to be done in three days. Several elements were key: locating the most important witnesses and experts (gleaned from reports of the Warren Commission and the House Committee on Assassinations) and convincing them to participate; picking a jury; and choosing the prosecuting and defense attorneys and the judge.

Viewers will not see everyone who might have been expected to testify had Oswald lived and gone to trial. His wife, Marina Oswald; former Texas Gov. John Connally; and the chief pathologist at Bethesda Naval Hospital are among about a half-dozen people who turned down the production company. But about 30 witnesses and other key characters did make the trip, including Dr. Charles Petty, Dallas County medical examiner, and Ruth Paine, the woman in whose home Marina Oswald was living at the time of the assassination. All were allowed to bring a traveling companion to London and each received about $800 in expense money.

PHOTOGRAPH COURTESY OF SHOWTIME

Defense attorney Jerry Spence

Similar perks were offered to the 14 people chosen for the jury (12 plus two alternates). Representing a cross section of the Dallas area, from Irving to Waxahachie, all had previously served on a federal jury in Dallas.

No one will say how much the attorneys were paid. Bugliosi not only prosecuted Manson but also wrote the book *Helter Skelter*. Jerry Spence, whose clients have included the estate of Karen Silkwood, handled the defense.

The final character in the cast is U.S. District Judge Bunton. The Midland judge signed on after several in Dallas rejected the offer.

THE OUTBURST OVER THE "NOT GUILTY" VERDICT — which because of the filming schedule actually came before all testimony was completed — was one in a series of tense moments that threatened to shatter the credibility of the trial, or worse, stop it before completion.

Although the producers wanted to make the trial as true to reality as possible, the courtroom authority of the judge to jail lawyers for contempt, or of the court to subpoena witnesses to force them to testify, was missing. And because such controls weren't there, the attorneys tended toward excess.

"Wait a minute," producer Redhead cautioned the attorneys at one point during heated discussions two days before filming was to start. "There's three quarters of a million quid going down here (final cost was more than $1 million)," Redhead said as he looked for compromises.

Jurors had their first glimpse of what was to come the night before the trial began. Seated around a huge conference table, they met first with the judge and producers. "You are representing not only your city but your state and country," Redhead intoned. "We take this all very seriously here. It is vital that you not discuss this program with anybody. Not your family, not your friends, not anybody."

Then Judge Bunton told jurors that the rules for this trial would be the same as for the real trials they had heard in Dallas sometime during the previous year.

Bunton continued to set the tone, telling jurors that he would ask the attorneys in to meet them. There wasn't enough time nor was it practical for jurors to be selected as they would in a regular trial, but the lawyers would be allowed to question the 14 who had been selected by London Weekend. Then they would decide who the two alternates would be.

"I have never seen a case where the lawyers didn't want to curry favor with you," Bunton warned. "So be alert to that."

The jurors also witnessed several nasty exchanges between Spence and Bugliosi. It was not the first of the fighting: By the time they had arrived in London five days before filming began, both were playing for blood.

PHOTOGRAPH COURTESY OF SHOWTIME

U.S. District Judge Lucius Bunton

"My state of mind, and I'm sure Jerry felt the same way, was that we were having a real trial," says Bugliosi. "I (don't) think anyone said this is television and we could ignore this and ignore that. We didn't take it lightly."

For his part, Bugliosi, high-strung and feisty, had done nothing but prepare for the trial for three-and-a-half months. "I interviewed my witnesses over and over again. I spoke to some of Jerry's witnesses five to seven times. I proceeded in the same identical fashion in preparing for this trial as I would have in any other. I couldn't afford to leave any stone unturned."

Spence, a hulking man who faintly resembles singer Johnny Cash, claimed to have worked as hard in preparation "as if I had defended Lee Harvey Oswald in the flesh." And when he met with the jury he spoke of Oswald as "my friend, Lee."

"You can tell your kids and grandkids," Spence said, "this is the first time Lee got a trial. He's been dead 20 years and it's about time. It's about time. Vince and I wouldn't get testy if we weren't serious about it. We are serious."

The two attorneys clashed repeatedly. At least once at pretrial meetings at the Savoy Hotel, Spence threatened to pull out of the trial, walking out of the room. Judge Bunton later said that if they'd all been back in Midland, he'd have jailed them both for contempt.

One of the touchier disagreements was over whether anything Oswald said after he was arrested was admissible. "He was arrested pre-Miranda," Bunton said, referring to the U.S. Supreme Court ruling that now requires police officers to advise the accused of their rights.

"On the other hand, the State of Texas already had a law that required all confessions to be made in writing and the defendant to be warned that anything he wrote would be used against him," Bunton said. "Obviously Vince wanted to use everything because Oswald said some damaging things."

Bunton ruled for the prosecution, which argued that when Oswald talked, he was not coerced.

But Spence wasn't entirely shut out in the pretrial dueling. It's tradition for the prosecutor to sit at the table nearest the jury when a case is tried. But when the two showed up on the set for the first time, the night before the trial started, Spence claimed the table closest to the jury.

Bugliosi objected and Bunton ruled in Bugliosi's favor. Spence refused to honor the judge's ruling. Bunton cajoled. Spence still refused, calling for producer Redhead and executive producer Drewett. They argued in front of the jury. They argued off the set, in the back of the studio. At one point Spence walked off the set. The fighting went on for more than an hour. Finally, it was agreed Spence would sit next to the jury.

The emotion continued to run so high that researchers were instructed to keep Bugliosi and Spence away from each other. When it appeared that both would show up in the makeup room at the same time one morning, researchers rushed Spence out one door as Bugliosi was coming in the other. When it seemed both would end up on the same elevator, a researcher was delegated to keep Bugliosi in conversation. During lunch and dinner breaks, separate rooms were set up for the lawyers and their families.

THE PRODUCERS HAD PREPARED FOR NEARLY every contingency. They picked their witnesses carefully, then budgeted the amount of time each witness would have on the stand down to the minute. A fleet of rented limousines brought witnesses to the studio on command. Researchers attended to the needs of the lawyers. No participant got lost during a break because no one left the building. Breakfast, lunch and dinner were served on the set.

Still, no matter how hard they tried, the trial's producers couldn't control some things. And they couldn't — and wouldn't — have wanted to change others, leaving several questions about the outcome.

Should the trial have been held in Dallas instead? What if the jury had had an unlimited amount of time to reach a verdict instead of the two days allotted? Did the fact that they knew the sooner they finished the more time they would have for sightseeing make any difference? What if the television cameras had been less obtrusive? What if the trial had run three months instead of three days?

PHOTOGRAPH COURTESY OF SHOWTIME

Prosecutor Vincent Bugliosi

The theatrical drama continued long after the filming ended. Spence left London saying he had serious doubts about the proceedings. Some of the evidence he thought would be available wasn't, he said, because it was "locked up in the archives, or classified by the CIA or the FBI. Some people estimate there are 500,000 documents locked up in the archives and the CIA which are sealed from the American public."

Spence contended some of the evidence should not have gone to the jury because it was colored by the limits of television. "The question is: Is this good entertainment? Yes. Is this information that the public should have? Yes. Is this information that should go to a jury? The answer is no. Some of it would be inadmissible under the rules of law. There was all kinds of inadmissible hearsay that got into evidence necessitated by the fact that this was a three-day trial instead of a three-month trial," Spence said.

Spence also complained about the eight-man, four-woman jury. "You can't try a case in front of people who are retired insurance executives or to the right of Genghis Khan. Texas is conservative enough without taking the most conservative people. I screamed and hollered over the telephone one day about it until I actually hurt my side."

Bunton, though, defended the jurors. "I don't think they went wrong in picking a jury. The Dallas (federal court) division is a law-and-order division. They are going to return more verdicts for the government than perhaps some other division. I don't mean that as critical. That's the kind of people that live there."

Bugliosi had no such complaints about either the jury or the witnesses. He said most of the witnesses he wanted were there. "When you have the real witnesses, you can't improve on that," he said.

The significance, they all agreed, was not in who didn't testify but in the testimony given by those who did appear (*Showtime* viewers will have a chance to see all 18 hours of filming in early 1987). "Never, ever was a witness in a hearing, either the Warren Commission or the House Committee on Assassinations, ever permitted to be cross-examined, to be tested by the skillful cross examination of a trial lawyer," Spence said. "The witnesses were for the first time put to the test of cross-examination as very different views were developed.

DMN 12-1-85

WHERE ARE THEY NOW?

For six years, Nov. 22 was important to Dallas attorney Phil Burleson only because it was his son's birthday.

All that changed Nov. 22, 1963.

Burleson, then a 30-year-old private lawyer who had just left the Dallas County District Attorney's office, soon found himself in the national spotlight, helping defend Jack Ruby, the man who shot Lee Harvey Oswald.

Burleson, now 52, still maintains a general practice with heavy emphasis on criminal defense cases. He gained fame in the late 1970s while helping defend millionaire Fort Worth industrialist T. Cullen Davis on a murder charge.

But it was the Ruby case that brought nationally known defense attorney Melvin Belli to Dallas, where he went looking for a local assistant — and found Burleson.

"Regardless of the fact that millions of people saw him (Ruby) do it on television, he (was) still entitled to a fair trial," Burleson said last week.

He had argued that Ruby was guilty of "murder without malice" — that he had been wiring money at the Dallas Western Union office, had grown curious at all the television vehicles next door at the police station, and had walked down a ramp into the basement — where he shot Oswald.

"We strongly suggested that all he did was to do something on the spur of the moment," Burleson said, "(resulting from) the emotion Jack and the nation had been going through that weekend."

Ruby was convicted in 1964 — but the verdict was overturned. Burleson was the lead attorney as the case was moved to Wichita Falls. But before it could go to trial, Ruby died of cancer. Burleson was a pallbearer at the funeral.

Burleson said he still gets calls from conspiracy advocates — but insists he's seen no evidence to prove an Oswald-Ruby connection.

And he reflects on the small spot he'll hold in the grand spectrum of Kennedy assassination history.

"As long as it's in the sense that I was an attorney and did a good job to represent the client, it makes me feel good," he said. "You've got to remember that he (Ruby) died with the presumption of innocence after having been seen shooting Oswald on television in front of millions of people."

"I think there are certain inherent fears in doing this trial," Spence said. "I don't think that this thing would ever have been done in this country. There are certain fears in this country about getting too close to this sword."

Bill Bancroft is a free-lance writer. He worked as a consultant on On Trial: Lee Harvey Oswald. ■

No depository fire

Dallas firefighters thought they saw smoke Wednesday afternoon when they responded to reports of a fire at the former Texas School Book Depository, now called the Dallas County Administration Building.

They called for additional firefighting equipment before discovering the "smoke" was the by-product of sandblasting on one of the building's upper floors as part of its renovation.

It was from the sixth floor of the county-owned building that Lee Harvey Oswald allegedly shot President John F. Kennedy on Nov. 22, 1963.

DTH 11-13-86

The Dallas Morning News

Saturday, November 22, 1986

Caught up in history

Couple, sons stood watching only feet away as JFK was slain

By John Kirkpatrick
Staff Writer of The News

The photograph is slightly out of focus. Some of the faces are hidden from view. And you have to squint to see what is most important in the scene.

Exactly 23 years later, Bill Newman clearly remembers what was important at that moment on Nov. 22, 1963. Newman estimates that he was 15 feet away from the presidential limousine when he, his wife, their 4-year-old son, Billy, and 2-year-old son, Clayton, saw the president of the United States killed.

Look closely at the center of the photograph and you can see Bill and Gayle Newman, huddled together, covering their children with their bodies, fearing that the next bullet might strike one of the boys.

To spot the picture, you had to search through that Saturday's editions of *The Dallas Morning News*, going past the front page — which on that day carried the headline "Kennedy slain on Dallas street" — and past the photograph of Lee Harvey Oswald in handcuffs, past the picture of Lyndon Johnson taking the oath of office, past yards of words chronicling the life and death of John F. Kennedy. It was even past the movie ads and the stock tables.

Despite its flaws, the picture on Page 31 was one of the most dramatic, and perhaps the most curious, in that day's paper. The caption: "A mother and father shield their small children from bullets on Elm approaching the triple underpass Friday, moments after President Kennedy and Gov. John Connally were felled by rifle slugs near the Texas School Book Depository Building." No names of the mother and father, no details. End of story.

Bill and Gayle Newman were both 22 years old then. Like thousands of other people in Dallas that day, they just wanted to see a president. They wanted their children to see him, too.

They weren't big fans of Kennedy and had supported Richard Nixon in the election, which had caused some acrimony in the family. "Anybody who votes Republican," Bill Newman's father had told him, "should go to hell."

Even though they hadn't supported Kennedy, "we considered him our president," Newman says now, adding, "We just wanted to get a glimpse."

Newman, an electrician, was waiting to start a new job after the weekend, so he had the day off. On the morning of Nov. 22, Bill and Gayle piled the kids into their 1957 Oldsmobile, left their Oak Cliff home and headed to Love Field to catch the president's arrival. An 8mm movie camera was left on the dresser. They'd meant to take it with them.

When Air Force One landed at 11:40, the Newmans were there. But the crowd was so thick that the view was disappointing.

If they were to get a good look, they'd have to go downtown. Bill had seen the route the motorcade would take illustrated in the newspaper, so the Newmans drove downtown, parked behind the Texas School Book Depository and found a spot where no one else was standing — Dealey Plaza.

"We just happened to walk up to that particular spot because that's where the end of the people tapered off, toward the triple underpass," Newman says.

They watched and waited. Clayton was too young to really know what was going on. Billy was most interested in spotting his uncle, who was a motorcycle police officer in the motorcade.

The motorcade was about 150 feet away when the first two shots rang out, Newman says.

"It was a 'Boom! Boom!' just like that. At the time, I thought that someone had thrown some firecrackers beside the car.

"As the car got closer to us, we could see something was wrong. We could see Gov. Connally with the president, looking into the crowd with a bewildered look on his face.

Gayle Newman

Bill Newman

"Just a few seconds passed — I can't tell you the exact time frame — and the car came toward us and the president was directly in front of me. We were there on the curb. He was the width of one lane away from us. That was when the third shot was fired . . .

"I turned to Gayle and said, 'That's it. Hit the ground.' "

They huddled the children under them as they lay on the grass.

They were too close to the car not to have seen the grisly scene. Gayle remembers Billy saying, "Look at all that blood! Why would they do that?"

They stayed on the grass for maybe three minutes. Tentatively, they stood up. A Channel 8 reporter spotted them. Billy recognized him as the same man, Jerry Haynes, who starred in a kiddie TV show. "That man is Mr. Peppermint!"

After a TV interview, the Newmans spent hours at the sheriff's office, where they again told what they had seen. It was 8 p.m. before they got home.

"One thing that worried me for a time was someone thinking we saw something. Say there were other people involved — we would be a threat to those people." He thinks he loaded a shotgun to keep in the house. Gayle made a pallet on their bedroom floor and made the boys sleep there for the next few nights.

Billy occasionally spoke of the killing for the next few days, but as events overtook events, their minds drifted from what they had witnessed on Dealey Plaza. "Ruby shot Oswald, and then there was the president's funeral and all that, so really, it just took our attention off what we had seen."

For several months, Bill Newman was an avid reader of assassination stories, but that changed. "My interest faded probably after the first year," he said.

The family doesn't talk about it much these days. They've been back to the assassination site only twice.

It's not that they're avoiding it; they just don't see that much point in going themselves.

Occasionally, something good comes out of their presence at Dealey Plaza that day. They were flown to London earlier this year to appear as witnesses in the television drama *On Trial: Lee Harvey Oswald*.

Since the assassination, the Newmans have grown prosperous and own their own electrical contracting company, located a few blocks from the rooming house where the Oswalds lived.

After a stint at IBM, Billy joined the family business. Clayton, a senior at Texas Tech University, also plans to work in the company.

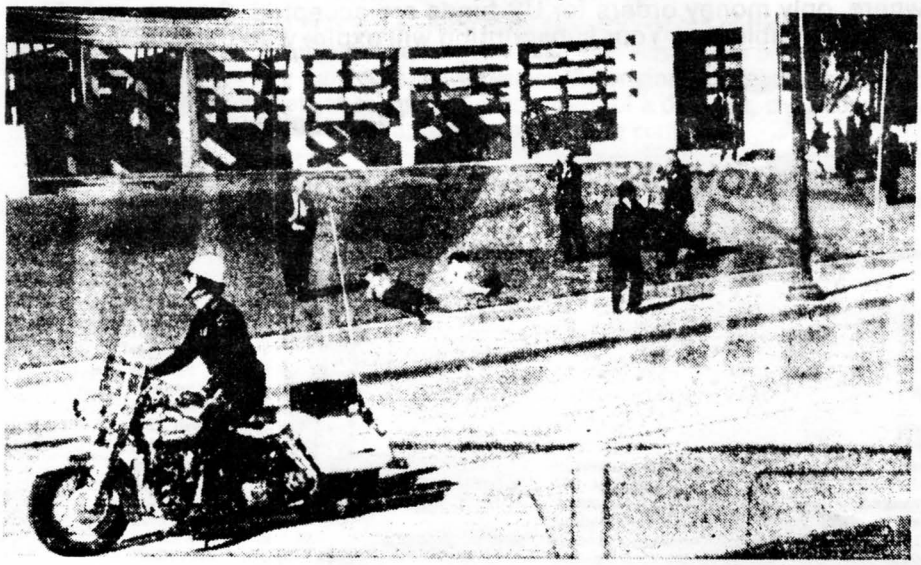
Their role in the events of Nov. 22, 1963, didn't change their lives much, they say.

Aside from meeting Mr. Peppermint, Billy Newman doesn't remember much at all. "I don't think it affected me greatly one way or another."

Witnessing the assassination has not been "a burden of any kind," says his father. "It's just kind of part of reality, that those things can happen."

But when Newman drives near Dealey Plaza and sees the tourists pointing at the sixth-floor window of the School Book Depository, now the Dallas County Administration Building, he sometimes fantasizes about stopping. "I get kind of a funny little feeling sometimes, and I want to pull over and say, 'I was here! Let me tell you about it.'

"I'm sure they'd say, 'Yeah, yeah, sure.' "



The Dallas Morning News

DMN 11-22-86

Kennedy museum remains on hold

Scars, shortage of money delay project

By John Kirkpatrick
Staff Writer of The News

Shirley Caldwell hates this time of year.

Every November, reporters start calling her, and "I never have anything new to say."

No, she tells them, there still is no Kennedy museum. No, there still isn't anything close to the amount of money needed to finish the project. Maybe in a couple of years.

Meanwhile, tourists still flock to Dallas, walk around Dealey Plaza and point to the sixth floor of the Texas School Book Depository. And they wonder where the museum is.

"This is really embarrassing," says Mrs. Caldwell, chairwoman of the Dallas County Historical Commission and a principal force behind efforts to open a permanent exhibit devoted to the assassination.

"Is that bus still out there?" she asks, pointing out the window of her office in the Old Red Courthouse. A bit earlier she had spotted a busload of retirees from Grand Rapids, Mich., taking pictures of the School Book Depository, for lack of anything else to do or see. "I mean, this is a daily occurrence."

The exhibit, to occupy the sixth floor of the School Book Depository, now the Dallas County Administration Building, was to open in 1984. Now the target date is 1988, the 25th anniversary of the assassination.

"We just haven't raised the money," Mrs. Caldwell explains. The estimated cost of the project is $3 million.

There was to have been a "big strengthening" this year to get the $3 million together, "and then — wham! — oil prices fell," she said.

And even when the good times return, raising the money probably won't be a snap, she says.

"It's not an easy project to sell to Dallas people. The Dallas people who were living here when this happened still maintain so many hurts and scars and pain from the event that it's not something they really want to commemorate in any way."

Making matters worse, she says, is that the project has been misunderstood. The exhibit won't be a monument to Lee Harvey Oswald, but "a historical exhibit to interpret this event for the thousands and thousands of people who come to Dallas to see it." Among the displays will be a model of Dealey Plaza as it was on the day of the assassination. Photographs, films and charts will help explain the event. It will all, she says, "be in good taste."

The fund-raising efforts will get some help soon, says Lindalyn Adams, who heads the Dallas County Historical Foundation, which functions as the exhibit's board of directors.

"We're putting together some support groups who would be working on campaign leadership," she said.

An array of problems — the state's economy chief among them — has stalled the drive, Mrs. Adams said.

"We haven't really asked for a cent in two years," she said. "And if you don't ask, you don't get."

DALLAS FWST 11-24-86

Poor joke: 'Bang, bang' written on window

A prankster with a morbid sense of humor scrawled the words "bang, bang" on a dirty window of the Texas School Book Depository, the site of President John F. Kennedy's assassination.

The words, written on a sixth-floor window — the floor where Lee Harvey Oswald is believed to have fired the shots that killed Kennedy on Nov. 22, 1963 — were visible from the street where people gathered Saturday to observe the 23rd anniversary of the president's death.

The floor has been closed to the public for many years.

"Whoever did that chose one hell of a day to do it," said Eira Justice of Greenville, pointing to the window. "That's really, really bothering me. I have some relatives here from Wales who came down here to see this."

"Good grief! That couldn't be worse. That's deplorable," said Lindalyn Adams, head of the Dallas County Historical Foundation, when told of the writing on the windowpane. The foundation is trying to raise money to turn the depository's sixth floor into a historical exhibit.

By early evening the words had been smeared away.

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G ALL AGES ADMITTED General Audiences

BRIEFS....The ad at left was for the 1975 rerelease of the movie produced prior to the Warren Report; only local actors were used, and the audience was asked to make it's own judgment as the jurors filed out of the court room. Analysis of the most recent "trial" will appear in the next issue, along with my interpretation of the Dorman film....A.J."illican, overpass witness, died last April in Oklahoma City....Roger Sharp, ABC News reporter who covered the JFK weekend with Bob Clark, died April 23.... Joe Peterson, who worked with Brack Wall as entertainers for Jack Ruby just prior to the assassination, died last June in Las Vegas....David Burke, one of the ABC News execs who helped kill the Monroe story in the fall of 1985, was promoted to executive vice president of ABC News last May....Big crowd in Dealey Plaza for the anniversary - Penn Jones even offered to write a piece for Coverups!

COVERUPS! A normally bimonthly publication dedicated primarily to the responsible study of the JFK assassination and related events, including new developments and reprints of significant historical articles. Entire contents copyright 1986. Subscription price in the US and North America is $1 per issue, $1.25 elsewhere. All back issues are the same price. Within the US, personal checks must clear before anything is sent; elsewhere, only money orders for US funds are accepted. One or more free issues are given to contributors whose material is published. Your subscription will expire with the issue number next to your name/address.

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